



**WILLIAM ROCKHILL  
NELSON GALLERY OF  
ART and MARY ATKINS  
MUSEUM OF FINE ARTS**

•

**GALLERY NEWS**

# THE WILLIAM ROCKHILL NELSON TRUST

## THE UNIVERSITY TRUSTEES

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R. B. Caldwell

## THE STAFF

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Curator of Oriental Art (absent on leave)	Laurence Sickman
Acting Curator of Oriental Art	Lindsay Hughes
Advisor in European Art	Harold W. Parsons
Honorary Advisor in Oriental Art	Langdon Warner
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Musical Director	Jane Rosenthal
Registrar	Dorothy Throm
Secretary to Director and Librarian	Louise Lebrecht
Cashier and Sales	Mary Maillard
Superintendent	Clarence Simpson
Gallery Assistant	George Herrick

## LECTURES AND GALLERY GUIDANCE

Information concerning scheduled lectures for the month will be found in the following pages. Special talks for groups may be arranged by appointment. Services of a guide may be secured at a fee of twenty cents per person, with a minimum fee of one dollar for an hour's tour. Due to limited personnel at the present time, arrangements should be made in advance.

## ACTIVITIES FOR CHILDREN

Information about enrollment for Saturday and Summer Classes may be obtained from the Director of Junior Education. Saturday afternoon activities especially for children are listed in the calendar.

## PUBLICATIONS

Catalogues, handbooks, photographs, postcards, etc., are for sale at the Information Desk to the left of the North Entrance. This News Letter is published once each month, September through June, plus a Summer Issue, and is distributed without charge.

See back page for further information.

G A L L E R Y   N E W S  
June-July            1 9 4 4

TEMPORARY EXHIBITIONS: The months of June and July will bring to the temporary exhibition galleries two quite different but equally timely exhibitions - "Brazil Builds", a photographic study of three centuries of Brazilian architecture, and the Abbott Collection of Paintings of Naval Aviation.

Brazil Builds, opening on June 1st, presents in two hundred beautifully executed photographs, a history of the development of architecture in Brazil from her colonial days to the present, with emphasis on the enlightened program of public and private buildings which during the past few years has won for the Brazilian school the accolade of "The most advanced public architecture in the world". Two years ago the Museum of Modern Art and the American Institute of Architects sponsored a visit to Brazil by Philip Goodwin, well known New York architect and Trustee of the Museum. With him went G.E. Kidder Smith, distinguished architectural photographer, and together they brought back this record of the development of a country's building history.

Colonial building in Brazil during the 16th to early 19th centuries is set apart from Spanish colonial architecture of other Latin-American countries by the fact that it stems from Portugal rather than from Spain. There is little to be seen of the elaborate Plateresque or Manoeline style of the 16th and early 17th centuries, for Portugal was not yet much interested in her American colony and building was of a temporary character. After 1650, when real development begins, architecture follows the familiar Baroque to Rococo pattern, but with a difference based both on its origins and its local conditions. This difference lies chiefly in a simplicity and sobriety of style, with only an occasional break-over into the exuberance and colorful riot of plaster decoration which is found in Middle America. The inclusion of this background of public and domestic architecture from the past serves to give

continuity to the exhibition by pointing out those features which are characteristically Brazilian and how and where the modern architect has made use of them in the present.

Mr Goodwin places the real beginning of the Brazil contemporary movement as late as 1937 with the visit of Le Corbusier and the government commission for a Ministry of Education building. This building, pictured in the exhibition, was designed and executed by Oscar Niemeyer and Lucio Costa and embodies the idea which Le Corbusier envisioned of a great glass block. Since then have come the Rio Day Nursery, the Ouro Preto Hotel, the Sao Paulo Vital Brazil Institute, the Ministry of Finance building at Recife and lesser structures such as the Pampulha Yacht Club, the Seaplane Station at Rio, and a whole series of apartment buildings and houses. The problem of excluding tropical heat and light was one of the chief interests of Mr. Goodwin's visit and he believes their solution through the use of deep set louvers is possibly Brazil's greatest contribution to modern architectural design.

The exhibition will remain on view through June 22nd and, after a break of two weeks for some necessary cleaning, during which time there will be no exhibition in the three loan galleries, will be followed by -

The Abbott Collection of Naval Aviation Paintings: Seven artists, commissioned by Abbott Laboratores and assisted by the Navy, went to see and portray naval aviation from pre-flight to combat. Their paintings, 101 of them, are a war-time record of our Navy's planes, its flyers and ground crews. Said Vice-Admiral J.F. McCain, "It is sometimes difficult to inform the public adequately on many activities of the Services. Training activity, of necessity, does not receive day to day description...and it is felt that these works by American artists are a worthy addition to the written and photographic

record of the training program in wartime."

The Gallery visitor will be amazed at how much is given the aviation cadet in the way of preparation for his job. At Chapel Hill and Pensacola, Don Freeman and George Schreiber cover the rigorous physical training, the schooling in handling emergencies, the careful instruction in all details. And the results of this training are seen in the paintings of actual combat by Robert Benny and Adolf Dehn - split-second carrier take-offs, and the expert handling of the great silver blimps.

Joseph Hirsch and Lawrence Beall Smith have done the most in bringing the men themselves alive for us. In their canvases, the "Yellow Peril" trainers, the gray carriers, the PBV's, are the background for the smug faces of machinists mates who watch the planes they service roar away or a flyer demonstrating a maneuver, using the airman's universal language - his hands. Not forgotten are the WAVES, painted by Howard Baer at Naval Training School at Norman, Oklahoma, as they learn how to repair bullet-scarred planes and pack parachutes.

These permanent and vivid reports of the spirit of the Service and the details of its life will tour the United States and then be given to the Navy to be placed in the War Museum.

#### GALLERY CHANGES:

Print Rooms: "Los Capricos", the extraordinary series of aquatints by Francisco Goya will remain on view during the month of June and will be replaced in July by an -

Exhibition of Books and Printing from the Permanent Collection: The Gallery collection has just received a most interesting addition in the field of book making through the generosity of Mr. T. O. Cramer II of Kansas City, who has presented in memory of his father, Clarke A. Cramer, two late 17th century-early 18th Century volumes on English Heraldry. The books

appear to be a sort of register of coats-of-

arms of England's famous families, beautifully drawn and colored by hand and bearing hand-written annotations in fine contemporary penmanship.

It is this gift which has served as an incentive for the display of other books, manuscripts and examples of fine printing from the permanent collection. Among the most interesting are an early 13th century French manuscript, written in Latin on vellum and having its original binding of wooden boards covered with pigskin; an illuminated French "Book of Hours", ca. 1430; and a "Nuremberg Chronicle" printed by Anton Koberger in 1493.

In the field of printing the Gallery owns a large group of specimen sheets from the 15th century, many of which have never been shown before. In this century of the birth of printing, the styles and type faces were originated which have served as prototypes for fine printing to our time. The exhibition will include specimen sheets from the presses of Gutenberg of Germany; Sweynheym and Pannartz who took the art of printing to Italy; Nicholas Jenson, a Frenchman who migrated to Venice and added lower case to the capital letters he found on the Roman monuments; Aldus Manutius who founded the famous Aldine Press; William Caxton, England's first printer; and many others.

Oriental Section: The Exhibition of Lama Paintings from Tibet, installed in Gallery 24 the middle of May, will remain on view through the two months. Gallery 26, which currently displays Chinese provincial textiles from the collection of Miss C. F. Bieber of Santa Fe, will be changed on June 12th to an exhibition of palace textiles from the permanent collection.

American Indian Rooms: As the culmination of the winter's program emphasizing the Art of the Americas, there will be exhibited in



American Indian rooms objects from the Gallery's permanent collection which illustrate the beauty and technical skill of our native art.

The New Mexican room will feature the pottery of the Pueblo peoples and the weaving of the Navaho shepherds. As the pueblo civilization developed, pottery became one of the most important of their arts; and here can be seen its evolution from the prehistoric Tularose jars to the post-conquest Zuni and Hopi decorated ware and the modern pottery being made today at San Ildefonso and Santa Clara. Of especial interest are three pieces from the collection of Miss Katherine Harvey - a fine example of the Mexican embroidered colcha, a beautiful Zuni water jar and a Hopi bowl. The latter is a gift to the permanent collection.

In the adjoining room will be shown the art of the highly advanced Indians of Mexico, Central America and Peru, including Inca gold, Masca painted ware, Chimu effigy pots, Maya figurines and two recent acquisitions - a large melon-shaped, three-legged jar from the Rarascan civilization on the west coast of Mexico, and a black stone mask of the "dead warrior" Toltec type from the Valley of Mexico. Also from the Valley of Mexico is a fine painted bowl recently presented to the collection by Mr. Joseph Brummer of New York.

New Acquisition in the American Wing: A fine American Chippendale mahogany card table has been added to the furnishings of the Drawing Room, acquired from the recent sale of the collection of Mrs. Amory Haskell. It is of the folding type, with graceful cabriole legs, carved at the knees with rocaille ornament and terminating in claw-and-ball feet. The top is shaped in long serpentine curves, has the squared corners depressed for holding candlesticks, and four small "wells" for the player's money or gambling equipment - proving that our Colonial ancestors were not averse to games of chance, even in Puritan New England

which seems to be the origin of this piece.

#### A GIFT OF MODERN GLASS:

Through the generosity of an enthusiastic and discriminating collector of modern glass, who wishes to remain anonymous, the Gallery has acquired ten fine examples of the beautiful hand-fashioned crystal glass of Steuben, Inc., and a loan collection of the work of the French pioneers in the modern glass field, Lalique and Gallé.

The goal of the glass-maker since the discovery of that material, has been to achieve the clarity and brilliance of natural crystal and to fashion from it objects of the flowing grace and plasticity which are inherent to such ductile substance. Glass-makers both here and abroad rather lost sight of these aims after the invention of the pressing-machine during the last century and it is only in our own time that glass as a plastic material has come into its own again. In France, men like Emile Gallé', Maurice Marinot and René Lalique began working and experimenting with glass, not only as an art form, but as an architectural element. Lalique particularly, has led the way in the moulding and casting of glass, and several pieces of this type are included in the group on exhibit, notably the finely modeled "Crucifix".

In our own country, the Steuben division of Corning Glass Works in Steuben County, New York, began at about the time of World War I to turn to the old traditions of fine hand-made glass. Until the urgencies of the present war put a temporary stop to this type of production, an atelier of artists under John Montieth Gates, architect, and Sydney Waugh, sculptor, was achieving masterpieces of design in a metal unequalled in purity and brilliance. Two vases and a bowl in the architectural style of Gates are included in the gift, as well as three engraved vases - Agnus Dei, Gazelle and Pegasus - a pair of



horse heads and a magnificent fish by Sydney Waugh.

The Gallery is very fortunate to be the recipient of this excellent collection in a field of modern craftsmanship which would not be otherwise available to us for a number of years. Two cases have been installed in the second floor corridor just outside the galleries of contemporary American painting and will remain on exhibition for an indefinite period.

#### EDUCATION DEPARTMENT:

Summer classes for children will be held on Tuesday, Thursday and Saturday mornings, from ten until twelve, beginning June 13th and lasting through July 22nd. There will be three drawing classes for age groups between seven and twelve years; a watercolour class, held on Thursdays and Saturdays only, for students twelve to sixteen; marionettes and two crafts classes for those seven to sixteen; and clay modeling for children ten to sixteen. This latter group will meet in the afternoons, from one until three o'clock. The registration is limited to 200; the fee is \$3.00 plus a small charge for supplies and the date for registration is June 10th, starting at ten o'clock.

Watercolor class for those who "can't draw a straight line but want to try anyway": On Tuesday mornings, June 13th to July 18th, from ten until twelve o'clock, Mrs. Mildred Gibbon will conduct a watercolour class for adults. The Gallery collection will be used as a basis for study of techniques, with practical application made of the principles involved. The group will be limited to fifteen; those wishing to join please notify the Education Department at the Gallery. The fee will be three dollars plus a small charge for materials.

Children's Art Library: The Public Library will install an art library for the use of children in the summer classes. The books will be available for use during class hours

and may be checked out for home use. The library will be located in the room adjacent to the Little Museum.

Other Activities: The Game Tray will be open on Saturday afternoons but there will be no Saturday afternoon programs during the summer months.

Summer Circus:

Animals of many kinds and in many forms - all from the Gallery collection - will be displayed in the Little Museum for Young Moderns during June. The various techniques including painting, sculpture and ceramics are all expressed in this animal show.

GALLERY NOTES:

Miss Lindsay Hughes has recently returned from an Eastern trip where she attended the exhibition of Sung painting at the Museum of Fine Arts, Boston, and studied private and public collections in New York and Chicago.

Gallery hours on Decoration Day, May 30, will be two until six o'clock with no admission charge.

## THE LIBRARY

The Library is open to the public by appointment for study purposes. Volumes are not circulated.

## SERVICE LOUNGE

A special lounge is maintained for men and women in the armed forces. Books, magazines, and a piano are available. Light refreshments are served on Sunday afternoon. There is no admission charge at any time for people in uniform.

## GIFTS TO THE COLLECTION

The greater part of all museum collections has been built up by individual gifts or bequests. Already hundreds of gifts from all over the United States have widened the scope of the Nelson Collection. The Trustees and Director will be pleased to discuss the acceptability of gifts or bequests with those desiring to contribute to the Collection. Gifts of or contributions for contemporary art are especially solicited and would constitute a most noteworthy memorial as the Nelson Funds can be used for purchase of works of art only when the artist has been dead at least thirty years. The Gallery will be glad to give information about the Society of Friends of Art which has been formed by interested patrons for the purpose of purchasing and presenting to the Collection, works by contemporary artists.

The financial cooperation of everyone for such activities as loan exhibitions, courses of lectures, the Library, musical programs, classes for children in art appreciation or the history of art or the peoples of the world as exemplified in the Gallery collections is an urgent need and the Director will be pleased to furnish detailed information.

The legal entity to which gifts should be made is: University Trustees of the William Rockhill Nelson Trust.

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Oct. 1 to May 31:

Same as above except

Wed., 10 a. m. to 5 p. m.; 7 p. m. to 10 p. m.  
Friday, 1 p. m. to 5 p. m.; 7:30 p. m. to 10 p. m.

Free days: Saturday, Sunday and public holidays  
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New Years, July 4th

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